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776 But as the soul is not the same as the body it inhabits, so the god is not identical with that he personifies, nor limited or confined to it. The Fire God is not fire, nor the Thunder God, thunder. A god may represent and dwell in a mountain, a city or a country district, but he may also leave that place, perhaps for ever. This is also true of the relation between a god and his image and temple (SOOTHILL, *Three Religions of China*, p. 129). Moreover, the god must have manifested his power if he were to have worshippers. Sacrifices were not offered for nothing, and a god was judged by his performances. When it was obvious that he had answered prayers in some notable manner, the local official reported the matter to Peking, the Board of Rites investigated, and on their recommendation the emperor bestowed a title on the god, promoted him in rank, or presented him with a Pien Eh, or inscribed tablet. I do not know of any titles given under the republic, but I have seen a Pien Eh presented by Shu Shih Chang while president of China. This relation between the god and his habitat, combined with the requirement that he show his ability, may be illustrated by an amusing incident which recently occurred in Anking.

776 Outside the Ling Hu Gate was a small shrine to a local earth god, one of
778 the numerous altars found in the country and called T'u Ti Tsi. The monks of a near by Buddhist temple within the walls determined to exploit it, probably for business reasons. They advertised that this local shrine had become the home of a god with great healing powers. Elaborate services were held, crowds assembled, miracles were said to have been performed and offerings were many, but an unfortunate accident ruined the venture. A sick man was brought by his family, and for medicine ate the ashes from incense burned before the god. Alas, the god was so careless as to allow the patient to die. His relatives then went to the shrine and cursed the god so badly to his face, that he left the spot and could or would not perform more acts of healing. The place is now deserted, for as the Chinese say, it has no longer any " Ling ", or efficacy.

776 The power of these gods is strictly limited, although they are sometimes
776 addressed in language implying universal authority. The worship paid to

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site, but when such a place is sold, the images or tablets are carried to another temple. Most of these places are in a sad state of disrepair, but there are signs of better times coming, and there are a number of temples which have recently been repaired or redecorated. Many have schools connected with them, where a general primary education is given by underpaid teachers of the old style, but so far as I know the schools of Buddhist temples, taught by monks, are for neophytes and are strictly religious.

Twelve names are used for temples in the Huailing Hsien Chih. An analysis of them is given in Appendix 1. The numbers are as follows: An, 40 temples; Tsi, 38; Miao, 21; Tzi, 9; T'an, 4; Kung, 4; Tien, 2; T'a, 2; Ch'an Ling, 2; Koh, 1; Tao Yuen, 1; Kuan, 1. However, such statistics are not of much value, for the names are often interchangeable. Of the four more commonly used names, Miao, which is the generic term, is usually translated as temple, Tsi or Tsi T'an as ancestral temple, Tzi as monastery, and An as nunnery. But these terms are very misleading. A nunnery is nearly always called An, but some An have monks instead of nuns. An ancestral temple is always called Tsi, but many Tsi are not devoted to ancestors. Miao may be applied to almost any religious building. A Tzi is always a monastery, but some monasteries are not called Tzi. Of the remaining words, T'an means an altar, Tien a hall used for religious purposes, T'a is the name for a pagoda, Ch'an Ling is a literary name used by Buddhists in preference to Tzi at times, and Koh, Kung, Kuan and Tao Yuen seem to be Taoist terms. Tzi and An almost always indicate Buddhism. However, Richard in his Calendar of the Gods, says that nine words, Tzi, An, Miao, Yuen, T'an, the word for hall not altar, Kung, Koh and Tien, may be applied to Buddhist temples. He gives the number of principal Buddhist temples in Anhui as forty-one. While the word principal is vague, the impression is certainly erroneous, for there are more than that number of large temples at the holy mountain of Chiu Hua Shan alone. His estimate is based on a book called the Tsan Hsioh Chih Ching, published in 1826, which obviously is not of much value today. The *Encyclopedia Sinica* (Temples), says that Kuan and Kung are Taoist names. It also gives two Sanscrit expressions

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reproduced with Chinese characters, Lan Jo and Tsen Chia Lan Lin, but these do not occur in Anking. It is interesting that Richard gives only two temples to the province of Kiang Si, which is the stronghold of Taoism. The word T'an, used by the Christians for their churches, does not occur in the Huailing Hsien Chih applied to temples.

A Chinese temple must not be thought of as a kind of church, standing in the midst of a group of people who look upon it as their religious home. These temples are not built for worship by large bodies of people at one time. The number of worshippers at a service is very small, except at the large Buddhist monasteries, where there are a hundred or so monks, and I have never seen a temple which could accomodate a good sized congregation in its main hall. The idea is Hebrew rather than Greek or Christian ; there are courtyards in which the multitude may wait while the priests sacrifice before the shrine within. And it must be remembered that a Chinese does not belong to a temple and regularly attend worship there, as a Christian belongs to his parish church, for there is nothing in the Three Religions corresponding to the Christian congregation.

It is true that there appear to be exceptions to this rule, but they are not really so. Members of a trade gild hold their meetings before an altar and bow to the image or tablet upon it, but the meeting place is not necessarily considered a temple. All the members of a clan have a share in the family temple, but they never meet there for worship in a body. There is nothing in Chinese worship like the singing of hymns, the joining in prayer or in offerings, which can be seen regularly in any Christian church, where everyone present takes part in the service. Another western feature lacking is the sermon, for while Buddhists occasionally hold services for the purpose of enlightening the laity, what they say or read is mainly unintelligible to their hearers because of the strange vocabulary, filled with technical terms and Sanscrit transliterations. Anyone may go to a temple and sacrifice on his own account, but the services are shared in only by the priests.

The institution of the middle-man, so common in Chinese business and social life, appears in religion as well. A man hires monks to say masses for

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his dead, the head of the clan sacrifices for his family, and the official reports to the god for the people he represents, ascribing the common good or evil to his own virtue or sin. A layman may pay for a religious celebration, but he plays a very passive part in it himself. There are, of course, no Confucian monks or nuns, but their place is taken by an official or his substitute.

In the temples are posted lists of contributors. Some time ago a temple in Anking came under the suspicion of the authorities for some reason, so the officials simply took the list of contributors and confiscated their land. But such lists do not usually mean more than that the persons named have performed good works by giving to the temple.

There seem to be four essentials in the worship at any of these temples: prayer, the kowtow or the bow (Chu Kung), incense and candles. Besides these there may be music, chanting and reading of sacred texts, offerings of various kinds, firecrackers and noises of considerable variety, and processions which may include the carrying of sacred images, banners, pictures and lanterns. There are also a number of observances connected with religion, like the special cakes in honor of the moon eaten at the Mid-Autumn Festival and the dragon processions on the 15th of the 1st month, which will not be described here because they are not connected with temples. The protest of the great Han Yu, in 819, over the bone of Buddha, seems to have been effective, for the Chinese do not appear interested in relics.

However, there is one custom which must be mentioned in this connection. Buddhist monks who have attained considerable sanctity are buried in jars of pottery, packed in charcoal made from a variety of willow, which has a preservative effect. After three years the body is removed, gilded and placed on an altar, where it is worshipped mainly by the curious and the ignorant. I know one Buddhist lady, noted for her piety, who refused to visit such a Ruh Shen, though the temple was next her home. Sometimes these "Dried Monks" are considered to be incarnations of boddhisattvas, and they usually perform miracles.

The musical instruments used in temples are divided by the Chinese into eight classes. They are given by Mrs. Richard (Chinese Music), as instru-

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Yellow paper, called Huang Piao, which is not the same paper used in presenting petitions. 782

Any kind of food, cooked or uncooked, chickens, goats, pigs and oxen, but not, so far as I know, water-buffalos or horses. Animals are not offered in Buddhist temples. I do not know of any instance in Anking where the offering was cooked or burnt before the altar. Wine and tea are also offered, and sometimes the blood of the sacrificed animals.

Wooden placques bearing complimentary inscriptions, called Pien or Pien Eh. Sometimes the inscriptions have four characters, sometimes the one word Ling, or efficiency. The latter are thank offerings for answered prayer, the former are gifts to the god by persons of distinction.

Pairs of scrolls called Tui Tzi, or opposites, each containing the same number of characters, each character balancing the one in the same position on the other scroll. Sometimes these inscriptions are written on the columns of the hall, or on opposite sides of the altar.

A rich man who wishes to acquire merit may present sacrificial vessels, streamers with texts written on them, ornamental lamps or any temple fixture. He may redecorate the hall or even erect a new building with an endowment provided.

There are a number of things which might be mistaken for offerings. 794
A box is usually found beside the altar into which worshippers drop money. 788
This is not offered to the god, however, but is a payment to the priests for 553
incense or for striking gongs and other services. Worshippers sometimes place a piece of straw upon the altar to remind the god of their prayer, but it is not a gift. I would class firecrackers with music as an observance in honor of the god but not an offering in the strict sense. The monks post on the walls the lists of benefactors, schedules of services and tables showing the cost of various masses and other ceremonies. They also give religious names to children on request, write these on red paper, and paste them on the columns. This last is mainly a Buddhist practice.

There does not seem to be anything which could be called a work of 778 ●
art in the Anking temples, though there may be manuscripts and pictures 532

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778 532 not on exhibition. This poverty is largely due to the T'aip'ings. However, there are in places stone tablets carved with inscriptions which are of some value historically. They are usually placed against the walls of the courtyards.

778 545 An interesting question which I have never seen discussed is the relation of the theater to religion in China. Four temples in Anking, those of the Tung Yo, the Fire God and the Fu and Hsien City-Gods, have stages over the entrance, facing the main hall across a courtyard. Plays were formerly given there at the New Year and the birthday of the god, but the custom seems to have died out or been forbidden by the officials because of the disorder it created. These plays were not religious, though gods sometimes appeared among the dramatis personae. I do not believe that there are any extant plays with a religious purpose. The ordinary explanation is that the plays were given in honor of the god, that he might enjoy them as any spectator would, and be amused, but this is superficial, of course. How did these plays come to be connected with religion, not only in the temples, but in the trade and provincial gilds? Why do some temples have them and others not? Why is a theatrical performance part of the harvest festival in the country, and why are prayers offered before the play? Such questions will probably await a closer study of the T'ang, Sung and Yuen Dynasties, when so many new ideas were introduced into China.

778 776 The images of the better known gods may be identified in various ways, which I will try to describe in considering them individually. They differ in posture, dress, sex, facial expression, color, the implements they bear, their position in the temple, their attendants, occupation, and in other ways. Some would be hard to make sure of if taken from their temples. However, in all but Buddhist temples, and sometimes even there, the gods have their names written on tablets, much like those in ancestral halls, which are placed before their images. Occasionally pictures take the place of images on the altar. I have never seen the image of an animal in a Chinese temple, though the Chinese have "Fox Temples", and a few images have animal faces, and I understand that temples in the province of Kuantung have animal images.

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792 The temples and their priests are supported from various sources. Some
794 are endowed and receive income from land. Some depend upon certain
798 individuals and families. Many monks engage in business, selling charms, souvenirs, and conducting tea houses and hotels. Masses for the dead and special services are very lucrative, as is organized begging, which is from house to house and not done on the street. For improvements the monks have to depend upon sporadic gifts. For instance, a few years ago one of the river steamers sank following a collision and three hundred lives were lost. A wealthy Anking man had intended to take that boat, but was warned in a dream and so saved his life. In gratitude he gave several thousand dollars to the Yin Chiang Tzi, which was used to repair the pagoda. The three state temples are state supported, but repairs are made by contributions to the K'ung Chiao Huei (Confucian Society), to which all the officials belong. The cost of the sacrifices there is paid from the taxes, but no other temples receive public funds, at least not officially. It may be said that no temples except those belonging to particular families rely upon periodic contributions from a regular clientele, as do most Christian churches. The
358 result is that the fortunes of individual temples vary considerably. Pro-
778 bably as a result of political conditions, the appearance and general upkeep of Chinese temples, at least in the provinces, cannot compare with those of the shrines of Japan. Grass grows in the courts, dust clouds the gilded images, tiles are missing from the roofs and the huge columns are devoured by ants, yet even in decay their beauty is impressive, especially under the moonlight, which brings back the appearance of former splendour.

778 Certain temples are used as meeting places by trade gilds, the image of
441 the trade god being placed on a side altar. A list of the gods worshipped by
776 different trades is given in Appendix 6. As far I have discovered them, the following temples are used by gilds.

Temple of the Fire God (Ho Shen Miao), — Fortune Tellers'and Barbers' Gilds.

Temple of the God of Wealth, (Tsai Shen Miao), — Money Changers'and Cloth Merchants' Gilds.

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778 Temple of the God of Thunder, (Lei Tzu Miao), — Cooks', Confectioners' and Shoemakers' Gilds.

441 The Hsun Yang Tao Yuen, whose god is Li Lao Chun or Lao Tzi, —
776 Silver and Copper Smiths' Gilds. There is also an association called the Central City Merchants' Gild which meets there.

Hsien Yuen Miao, whose god is Huang Ti, the Yellow Emperor. This temple is owned by the Tailors' Gild and no one else worships there.

Lu Pan Miao, — Carpenters', Painters', Plasterers' and other Gilds of the building trade.

Ho Shen Tsi, — Gild of Barbers' Apprentices, a recently formed gild.

Temple of the God of Medicine, (Yo Wang Miao), — Doctors' and Medicine Dealers' Gilds.

Lung Wang Miao — Water Carriers' Gild.

779 When one attempts to classify the temples of Anking difficulties arise. The usual treatment of Chinese religion, taken from Chinese sources it is true, is to divide everything religious between Confucianism, Buddhism and Taoism. Confucianism has generally included ancestor worship and the state or official religion; Buddhism seems to be fairly definite, at least in so far as the god, book or custom may be traced to India, and everything that is left is called Taoism. It is obvious that much of this remainder has little or no connection with anything that can be traced to Lao Tzi or his spiritual descendants, but we blanket the whole by saying that Taoism has degenerated and is now covered by a mass of superstition.

776 Of course it is a matter of definition, but I believe that after deducting
779 certain deities that are undeniably Taoist, like P'an Ku and Yu Huang Shang Ti, there remain a large number of gods whose cults it is better to treat individually and not as parts of any religion. For instance, take the City-God. He is part of the state religion, which is Confucian, in some respects, because the officials formerly reported regularly to him as they did to the emperor, and from the most ancient times it has been the custom for provincial officials to worship local deities. His temple shows Buddhist influences derived through Taoism in the Ten Hells of Yen Lo (Yama), and he is often men-

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tioned as a Taoist god. Yet he is more than all this; he is the personification of the city, and of the loyalty of the people to the place in which they live. In reality he does not owe his origin to any of the Three Religions, but if he must be classed under any religion, it should be animism. This lumping of all the gods together has resulted in the neglect of them individually by many scholars.

The Huai Ling Hsien Chih does not classify any of the temples as Buddhist, Taoist or Confucian. It might be supposed that this was because everyone knew which was which, but in the majority of cases this is not true. Again and again I have inquired of the most responsible persons I could find on the premises whether a temple was Buddhist or Taoist, and seldom could I get a clear answer. The temple is considered to belong to a certain god, not to an organized religion of which the god is a part.

In Buddhism we find a more or less definite and well arranged system of deities, who meet together under their leaders and discuss matters of general import, much as the Trojan War was debated by the Greek gods. The Taoists have imitated the Buddhists in this, as in other things, and in the Feng Shen Pan, a Taoist romance, for instance, the chief Taoist divinity holds a levee and appoints minor gods to their various positions. I do not believe, however, that this represents the real attitude of the Chinese toward their indigenous deities. As in Greek religion, Homer might write of celestial meetings presided over by Zeus, but in practice, when a man worshipped at Delphi, it was not the occupant of a chair upon Olympus in consultation with Ares, Athena and other equals. His mind was filled with the thought of Apollo, and of Apollo only. The native Chinese gods struggling with foreign faiths, have never developed as far toward henotheism as did the Greeks. The Fire-God and the Rain-God and the City-God are not members of a heavenly association which meets more or less regularly at the call of its chairman. On the contrary the cults are separate, even as the natural forces and objects which the gods represent are separate; separate in origin and in the minds of their devotees, though speculation may occasionally connect them in fanciful stories.

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778 In classifying these temples, then, I have adopted a somewhat different grouping from the traditional threefold division, using instead six classes, though the dividing line between them is not always as sharp as one could wish. They are as follows : 1, Ancestral Temples ; 2, Temples in Honor of Famous Men ; 3, State Temples ; 4, Buddhist ; 5, Taoist ; 6, Individual Cults. The first three could probably be classed as Confucian, and the last would show influences from all three religions. The complete list of Anking temples arranged according to this classification is given in Appendix 3.

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or devoured by small boys. In the home a lamp may be lit each evening before the tablets.

Ancestral temples are usually found in the country at the family nest, where all the neighbors may be relatives and bear the same surname. There are, however, eight such temples in the city of Anking. They are oblong enclosures, as indeed nearly all Chinese temples are, about one hundred feet long by forty wide, and in the country are usually surrounded by evergreens except in front. The roofs are not curved. They contain three halls directly behind each other, separated by open courts in which trees are planted on either side. First comes the entrance hall, where coffins are often stored, then a room used as a school for the children of the clan or at other times as a meeting place, and lastly the hall of the ancestors. The main doors are not ordinarily open and entrance is made through a side door into the first court. On these main doors are often painted two mythological worthies who act as spiritual doorkeepers. When a man has obtained high rank in the public examinations, a pole something like a Chi Kan is erected before his family temple.

Against the back wall of the hall of the ancestors, which is also the rear of the temple, are arranged a series of shelves like rising steps, and on these are the tablets, called Shen Chu, one generation to a shelf, with the founder of the family in the middle of the highest level. The tablets are made of wood and are approximately a foot high and eight inches wide. On them is written the name of the man, his wife and male children, and the characters Chih Wei, meaning his seat or place. These two words are also found on the tablets of gods and great men. Before the tablets is a table or altar, usually of carved wood, on which are five sacrificial vessels, usually of bronze. The central vessel is for incense, the others are pairs, two vases next the incense burner, and two candlesticks on the outside. I have been told the vases are for herbs but I have never seen them there. These five vessels are found on the altar of every Chinese temple, whether Confucian, Buddhist or Taoist.

Every Chinese has in addition to his surname, which is in most cases

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but one syllable, a number of other names used by different people and under different circumstances; a name used by his parents and grandparents, one used by his familiar friends, a school name, one for formal use as on visiting cards, and so on. The name which is placed on the tablet in the ancestral temple is called the P'u Ming. Each clan possesses a poem containing a certain number of syllables, and each one of these syllables or characters is used in turn to identify a generation of the family, so that the whole cycle will be in the neighborhood of twenty generations. The temple name consists of two characters, usually the first the name of the generation and the second that of the individual. The surname is not put on the tablet, where it would be superfluous, but it appears over the main entrance to the temple. Clan records go back for hundreds and sometimes thousands of years, as in the family of Confucius, and since a man may have children after he has become a grand-father, it is not unusual to have representatives of all the generations of the family cycle alive at the same time. The head of the clan is called the Hu Chen, and the representatives of different branches of the family, who meet for the annual sacrifice, are called Fang Chang or Wen Si.

At ordinary times the temple is cared for by poor members of the clan who live on the premises. They light candles on the altar on the 1st and 15th of each month, and keep incense always burning before the tables. This incense is usually made in a conical spiral about two feet high and when lighted at one end it will burn for a long time, suspended from a hook above the altar. Food is not formally offered to the ancestors in the temple except at the Ta Chi, or great sacrifice.

The ritual of this sacrifice is of great antiquity, and is the foundation of the sacrifices to great men, to Confucius, and of the emperor to heaven and earth, all of which have the same general form. In fact, it may be called the essence of Confucian religion, and educated Chinese indignantly deny that it has any taint of Buddhism or Taoism. It will be worth while, then, to give an account of it in some detail.

The great sacrifice (Ta Chi), is distinguished from the small sacrifice

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769 are placed in Confucian temples have been carefully guarded as men, not gods, at least in the minds of the literati, though it must be remembered that the line between gods and the spirits of great men is not always clear, and I have seen a prayer in which Yen Hui and Tseng Tzi appeared. It is a difficult thing to make general statements about anything in China, so many exceptions and saving clauses at once come to mind. Yet it remains generally true that the great writers and thinkers have not, so to speak, gone in for the supernatural and the divine. An amusing though apocryphal story of Chu Hsi, the most prominent of the Sung philosophers, illustrates the point. On the death of this great rationalist, his son went to the inner chamber, to find the coffin of his father suspended in the air several feet above the ground, without any visible support. Falling on his knees, the son besought the dead man to remember the principles he had taught all his life, and behold, the coffin gently and silently descended into its place. The worship of heroes as distinct from gods reaches its highest point in the state religion and the cult of Confucius, which will be treated in the next section.

778 769 The Huailing Hsien Chih gives the names of twenty-seven temples, usually called Tsi, which cannot properly be classed as ancestral temples or as belonging to the state. They do not have the seried ancestral tablets, whose place is taken by the tablet of the man, or group of men, to whom the temple is dedicated, but otherwise they are so like the family temples that further description is unnecessary. Often the man commemorated was an official, and the temple has been erected by his fellow provincials in Anking, for under the empire an official was never appointed to a post in his own province. Such is the Sung Kung Tsi, erected to a man from the province of Hunan named Sung, who had died while an official in Anking. Sometimes the temple is dedicated to a group, like " The Military Officials of the Province of Anhui during the Ch'ing Dynasty ". Such memorial halls are occasionally combined with ancestral temples. An instance is the new temple of the Yang family, which contains in the court before the hall of the ancestors the bricked in coffin of the late Yang Shan Teh, military governor of the province of Chekiang. In this case the position of the coffin

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is certain to be only temporary. This cult of heroes is as prominent and universal under the republic as under the empire. Indeed, an old temple, the Ta Szi Koh, is now being renovated and will be dedicated to " The Heroes of the Republic ".

In June 1921, a body of Anking students forced their way into the provincial assembly to ask for an increased educational appropriation. A good deal of disorder was created, General Ma Lien Chia called out the troops, and one of the boys was killed. This caused considerable popular feeling, the boy was honored with a prodigious funeral at the public expense, and services were held annually at the monument over his grave. Ma was recently appointed civil governor of Anhui and has torn down the monument, which he considered a personal insult. Probably the affair will lead to more trouble in the near future and may eventually result in a temple being built over the grave and the formal offering of sacrifices.

The group concerned — in this instance probably the Educational Association of Anhui and the local Student's Union — appoint a committee to sacrifice at certain times, usually once a year on the hero's birthday, though that is not always the time chosen. Many such cults last but a few years; some, like that of Confucius, for thousands. A list of these temples to great men is given in Appendix 3.

The sacrifices offered in these temples vary from a stick of incense and two candles to the Great Sacrifice described already, but in no case I know of are there Buddhist or Taoist influences, though it would be rash to say monks are never called in, and a monk may be employed as caretaker. Buddhism and Taoism have their own saints, of course, like Bodhidharma (Ta Mo), and Nagarjuna (Lung Shu), in the former and the Eight Immortals (Pa Hsien) in the latter, but these are easily distinguished from the class we are discussing, most of whom are Chinese historical characters with little or no mythology connected with them. Ancestral temples have no images or pictures and this class does not usually have them, but occasionally they appear, as in the illustration which follows.

Four temples, none of which are now standing, have been erected in

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of the present day probably do not long antedate the T'angs, at least in their modern form.

A few of these cults will be treated in the last section of this paper. The officials sacrificed in their official capacity to the City-God, the Lung Wang, the Pa Chia and others at appropriate times as part of their recognized duty, and this worship might be said to be a part of the state religion. I have not included it in this section, however, because the temples of the local gods do not belong to the state, nor is the government responsible for their support, and so I prefer to treat them separately.

But there are two cults which may be said to belong peculiarly to the state and its officials, past, present and expectant. Their temples are found in every Chinese city, and in Anking they are supported by the public money, not, as other temples, by private subscriptions. These two cults correspond to the civil and military divisions of the government. In these temples the great national leaders of peace and war are worshipped twice a year, in the spring and fall, by the highest civil and military official, respectively, of the district. The dates of these sacrifices appear to be the only religious events, if they are to be called religious, which are given on the ordinary Chinese calendar at present.

These state temples do not usually contain images, but this rule is not absolute, especially in the case of the God of War. The objects worshipped are the name tablets, called P'ai Wei, which are very like those found in ancestral temples. It is usual to consider these temples as belonging to the men who occupy the chief place in them, but it would be better to consider these men rather as the supreme representatives of the virtues expected in the officials of the two branches of the government, virtues which have been shared, in lesser degree, by many others whose tablets are also worshipped. The temples are known as the Wen Miao and the Wu Miao, or the civil and military temples. The place of honor in the first is given to Confucius; in the second, it is divided between Kuan Kung and Yo Fei.

It must be remembered that the worship of Confucius and Kuan Kung is not confined to the state temples. This is especially true of the latter,

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whose temples are found everywhere, and who is worshipped as a god of literature and riches (Dore, vol. VI, art. 4) besides being the patron saint of several provinces.

Moreover, the positions of Confucius and Kuan Kung are different. The former is usually considered as the perfect man, while the latter is a god in full standing, and usually has the word Ti, the sign of divinity, added to his name. Both were historical characters and the facts of their lives are well known.

In a brief account it is not possible to go into the list of names commemorated in the Wen Miao, nor is it necessary, for it has already been done by Watters, but we can consider the cult of Confucius as a part of the state religion in the provinces, even though most of the facts are familiar.

A. — Confucius and the Wen Miao.

Confucius is the form in which the early Jesuits latinized the words K'ung Fu Tzi, or K'ung the Master. His personal name was Ch'iu, but being taboo, it is never pronounced, while in writing the character a stroke is omitted. He was born in 551 B. C. and died in 479 B. C. In his day the Chou dynasty was declining and the power lay with the feudal lords. Confucius became a minister to the prince of his native state, Lu, which would form a part of the modern Shangtung. His reforms and the uprightness of his character soon forced his resignation, and he spent the rest of his life wandering from state to state with his disciples, and editing the works which have become the classics of China. It does not seem that he himself wrote more than the Spring and Autumn Annals and some appendices to the Book of Changes. There are many accounts of his life in English. The few facts I have given are taken from Giles *(Biog. Dict.*, K'ung Chiu).

As to the position Confucius holds in the hearts of his countrymen, the words of the great historian, Szi Ma Ch'ien, are as true today as when they were written eighteen centuries ago.

" Countless are the princes and prophets that the world has seen in its

[Errata: should be Szi-ma. Cf. Errata sheet, p. 204, cat. 116--Analyst]

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346 " Chung Ho Wei Yo " (Doctrine of the Mean), presented by Hsun Tung, the boy emperor who was deposed in 1911.

Behind the Ta Tien is a smaller court and hall (Hou Tien), devoted to the ancestors of Confucius for five generations, men and women, who receive sacrifices at the same time as the sage.

798 The following facts are taken from the Hsien Chih and the calendar, 782 or were learned in the temple itself.

At present there are no sacrifices in the Hsien temple, but a ceremony called the Shih Tzai Li is performed there. Formerly both temples were used for worship, and in the reign of Ming Wan Li (1573-1620), the sacrifices and musical instruments were divided equally between the Fu and Hsien temples, and the number of Li Sen was the same for each. Under the republic the Fu has been changed to the provincial temple, but it is still known to most people as the Fu Hsioh Kung. In the time of Ming Ying Tsung (1436-1465), it was decreed that the objects sacrificed should be local products whenever possible.

796 Under the Ch'ing dynasty it was customary at the great sacrifices (Ta Chi), to have a dance (Wu), called the Pa Yi, performed by sixty-four men and boys in groups of eight. Possibly the number has something to do with the trigrams in the Book of Changes. I do not know. This dance is supposed to be continued under the republic, but in Anking there seems to be no one to teach the performers. The name means " Eight Ranks ", and in ancient times it was the prerogative of the emperor. The correct number take their places in lines on the terrace to the left and right of the dragon steps, dressed in long, gray robes with black borders, wearing square, black hats somewhat like those used at commencement exercises in western countries, and holding rods with pheasant feathers at one end, but there is no posturing. The music is simple and the notes are confined to a small compass, which is said to typify the Doctrine of the Mean. There is harmony, but the intervals are irregular, according to the ideas of western classical music. Nevertheless, it does not seem so dissimilar to the compositions of such moderns as Ravel and Strawinsky, in their more quiet moods, and there can be no question

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114 gods. That which is the medium between or brings together, men and gods. To offer flesh in the rites of worship; to sacrifice with victims". Most foreign authors have followed his example. For instance, in translating into Chinese the Book of Common Prayer, the word Chi is used for sacrifice in the Prayer of Consecration of the Communion Service. It would seem that Legge is mistaken in so limiting the word.

B. — The Kuan Yo Miao.

769 778 In the military temples (Wu Miao), the place of honor is divided between Kuang Kung (the Duke Kuan), and Yo Fei. The former is also called Kuan Ti, the word Ti meaning god. While both these men and the lesser heroes commemorated at the side altars were noted for military ability and courage, the characteristic quality which has led to their honor by later ages is loyalty, and this note is struck throughout the temple.

Kuan Yu (died 219), was one of the heroes of the Three Kingdoms period. He was the friend and supporter of Liu Pei, the ruler of Shu, and with Liu Pei and Chang Fei, took the "Peach garden oath" of brotherhood, which they all kept faithfully, although Kuan was often tempted to desert by Tsao Tsao, the rival of Liu. Kuan was noted for his fierce mien, enormous stature and strength, and for his red face, which is a feature of most of his pictures. After romantic adventures which have made him one of the national heroes of China, he was finally taken and executed by the general of his enemy Sun Ch'uan. (Giles, *Biog. Dict.*, p. 383).

Doré (vol. VI, p. 79) gives a very full list of the posthumous honors bestowed upon him, whose dates show the continuous esteem in which he has been held, and the growth of his cult. They are: 260, when Liu Pei's son gave him the title, "Chuang Liao Hou" (Brave and faithful marquis), 583, 676, 1008, 1096, 1102, when he was made a duke (Kung), 1128, when he became a prince (Wang), 1330, 1522, 1594, when he received the title of god or emperor (Ti), and 1856, when he was honored as Fu Tzi, which placed him on an equality with the greatest men of civil and literary attain-

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ments. This last honor was given because of his assistance in putting down the T'ai P'ing rebellion. Doré gives eleven names by which he is known. At present his official title is Kuan Shen Ti Chun, which may be translated as " The Holy God Kuan, the Commander ".

His temples are very numerous and are not limited to those of the state. Besides being the god of war, he is worshipped as a god of literature and riches, and as the patron saint of the provinces of Kuang Tung, Kuangsi, Hupeh, and together with Wen Chang, of Chekiang. It is not likely that this list is exhaustive. Richard (Calendar of the Gods), gives his festivals as the 13th of the 5th month (his birthday), the 24th of the 6th, and the 5th of the 9th. His son, Kuan P'ing, and five attendants, are also worshipped. Doré says that incense is burnt on his altar on the 15th of the month, but I cannot find that this is done in Anking, or that sacrifices are made except those of the state, which are on the 15th of the 2nd month and the 15th of the 9th. Kuan Ti is said to be very popular in Korea.

The second of the two heroes, Yo Fei (1103-1141), was distinguished as a general and a patriot during the reign of Sung Kao Tsung. After displaying abilities in quelling insurrections and in resisting the Golden Tartars which might have proved the salvation of his country, he fell a victim to the intrigues of the infamous court favorite, Ch'in Kuei. On his back were found written the words, " Loyal to the last ". His honors were restored in 1162 and more added in 1179. The national parliament raised him to an equal rank with Kuan Ti, and they receive sacrifices at the same altar (GILES, p. 949).

Yo Fei is the hero of a popular novel and of a play, at whose performance it is not uncommon for the whole audience to burst into tears. There is a story that once a spectator, overcome with excitement, leaped upon the stage and killed the unfortunate actor playing the part of the villain, Ch'in Kuei.

The temple of the two great soldiers is called the Kuan Yo Miao, or the temple of Kuan and Yo. The Hsien Chih says that formerly the temple was small, but in the reign of Ming Wan Li (1573-1620), it was enlarged and a record made. The T'ai P'ings burned it, but it was restored under T'ung

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Chih. There were two other temples to Kuan Ti in Anking, one of which was built by the " Blue Company " of soldiers, but they have been destroyed.

The Kuan Yo Miao is similar in plan to the Wen Miao, but there are no porches in the second court, and the whole is on a much smaller scale. Before the gateway is the " Spirit Wall " and entrance is made through two P'ai Lou at the sides. Over the eastern arch are the words, " Tan Hsin Kuan Erh " (A loyal-literally, red-heart is like the sun), while over the western is, " Ta Yi Tsan T'ien " (Great righteousness is the equal of heaven). Above the gate are the words, " Kuan Yo Miao ".

The main altar in the great hall is much less elaborate than that in the Confucian temple. On it are two tablets. That on the east reads, " Kuan Chuang Liao Hou Chih Shen Wei " (The seat of the spirit of Kuan). Chuang Liao Hou constitute a title modifying Kuan, brave and faithful marquis. The western tablet bears the inscription, " Yo Chung Wu Wang Chih Shen Wei " (The seat of the spirit of Yo, the prince of loyal soldiers). Until recently there were pictures of the two heroes behind their tablets. Against the side walls are two lesser altars, that on the east having eleven tablets, and that on the west, twelve, each bearing the name of a famous general, with the words, " The seat of the spirit of the loyal soldier and general ". There is one Pien, I could not discover from whom, which hangs above the main altar, and bears the words, " Wan Szu Jen Chi " (The greatest men of ten thousand generations). The choice of names on the side altars seems peculiar, not so much because of the ones included, as of those omitted. All are contemporary or later than Kuan Kung, and so the great generals of the Fighting States and the Han dynasty are absent, but it is strange that there are no names of the Manchu dynasty. The most remarkable fact is the inclusion of two pure Mongols, evidently placed there by Yuen emperors and never removed. Well, if any people ever deserved representatives beside the god of war, it was the Mongols. The list of names, with a few facts about each, is given in Appendix 5.

The Huai Ling Hsien Chih says that the rear hall was called the San Yi Tsi (Temple of the Three Righteous Ones), who were the brothers of the

[Errata: should be Shih. Cf. Errata sheet, p. 204, cat. 116 --Analyst]

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Peach Garden Oath, Liu Pei, Kuan Kung, and Chang Fei. There is a hall behind the Ta Tien, with three tablets on the altar, but they are so discolored, it is difficult to make sure of the names. It hardly seems possible that Liu Pei is among them, for all are dukes, and Liu is considered a legitimate emperor. The tablets may be those of the men who were executed with Yo Fei, for Yo is one of the names, and Yo Fei's son was a victim. As the temple was destroyed by the T'ai P'ings, the Hsien Chih may refer to the former building.

Sacrifices similar to those offered Confucius are made on the 15th of the 2nd and 9th months, the chief military official resident in the city acting as the celebrant, with civil officials of lesser rank attending. In October 1923, the ranking civil official was the district magistrate of Huai Ling Hsien, and the civil governor of the province did not attend. At that time no sacrifices were offered in the rear hall.

At present the temple is ordinarily used as a school for training physical directors, and the second court has been turned into a basket-ball ground. The place is in wretched repair. The paint is cracked, the walls dingy, the floor dirty beyond description and the courts grass grown. Spider webs hang among the tablets, the beams sag and the whole atmosphere is miserable.

But when the full autumn moon shines down upon the blue flagstones and shadows cloak the great hall, when the black eaves curve in sweeping lines towards the clear, deep blue of the midnight sky, and the altar is ablaze with flickering candles, then the splendour of the old days comes back to the temple, and the ghost of departed glory reigns again. Braziers filled with pine wood burn in the courtyard, and attendants bearing torches of twisted bamboo strips walk about the terraces, the shadows dancing across the carved lattice behind them. The choristers and dancers, with their wands tipped with pheasant feathers, wait in lines on either side of the dragon steps, while behind them stand men with flutes, drums and bells of different notes. Within the door the dead ox lies across his hurdle, his head raised toward the altar.

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BUDDHIST TEMPLES

It is probable that no eastern religion has been more thoroughly investigated by western scholars than Buddhism, and a volume might be devoted merely to a bibliography upon the subject. Yet the literature in English and other European languages is nothing compared to the volumes of Chinese books, not to mention those in other Asiatic tongues. The work which might be done in the investigation of Buddhism is endless. In this brief essay, then, I shall do no more than give a rough sketch of the two representative Buddhist temples in Anking, which will enable me to mention the most characteristic gods of the Chinese form of Mahayana Buddhism.

The Huai Ling Hsien Chih mentions forty-five temples which may be definitely classified as Buddhist because in them are the images of unmistakably Hindu gods. For it should be remembered that while Chinese Buddhism will place the image of almost any deity in its temples, the place of honor is always reserved for the foreign gods. I do not think it correct to call any temple Buddhist which does not have Hindu deities present, even though Buddhist monks are employed as caretakers, as is frequently the case in non-Buddhist temples. These forty-five temples are nearly all refered to as Tzi or An, and as nearly as I can discover, twenty-five are under the care of monks (Ho Shan), and twenty of nuns (Ni Ku). Although the number of temples is large, only two are of any size, the Yin Chiang Tzi and the Ti Tsang An. The others are small, one-room buildings, often very difficult to

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find, mixed up with non-Buddhist cults like those of " Earth Gods ", frequently the property of some wealthy family who use the place as a sort of private chapel. It is likely that the solitary monk or nun in charge of one of these little shrines is supported largely by the offerings of women praying for sons, for men are infrequent visitors. I know a widow who invested her savings by buying a small temple as a business proposition, living thereafter on the income from incense, oil and gifts. The chief income of the monks in the larger temples appears to come from the masses for the dead, and in the great halls are monthly schedules and appointments for such services, with a price list. When a man of moderate means will pay five or six hundred dollars for the funeral of a parent or grandparent, a good part of which would go to the monks, it can be seen that the pious work is remunerative. Nuns may also read the sutras and say masses, but the usual custom is to send for monks. It is frequently said by foreigners that the monks are ignorant and have little or no education. This is true, perhaps, of the majority, but at the Yin Chiang Tzi and the Ti Tsang An monasteries there are very well read and cultivated men. A monk at the former place estimated that there are about one hundred and fifteen Ho Shan in Anking, and I should guess that there are not more than thirty Ni Ku.

Ho Shan have secured control of a number of temples whose gods are distinctly not Buddhist, and have erected their own shrines behind the main halls. Among these are the T'eh Fu An, the Yo Wang Miao and the Ho Shen Miao. These temples will be considered in the sixth class, and here we will mention only the two chief Buddhist monasteries

The Yin Chiang Tzi is a large temple and monastery, containing about eighty monks, located on the north bank of the Yangtze a little outside the East Gate of the city, and contains within its walls the beautiful pagoda familiar to all who travel between Hankow and Shanghai. The monastery belongs to the Ch'an, or Meditative School, and is therefore typical of the majority of Buddhist temples in China.

It should be born in mind, however, that these schools are not distinct or opposed in the way that Protestantism and Catholicism are, for instance.

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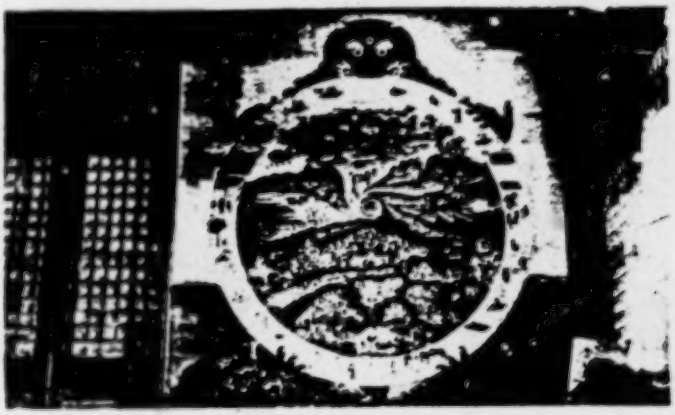

The Wheel.

792.

Monks ready to say Masses for the Dead.

[facing p. 72]

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Monks pass from one monastery to another, and there are no disputes and religious conflicts between them. Their differences are regarded merely as different ways, all good, of achieving the same end.

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The following paragraphs from the Hsien Chih give a brief outline of the temple's history. The pagoda seems to have been sufficiently solid to have resisted the destructive powers of the T'aip'ings.

" The pagoda was built by an Anking man, Yuen Tzi Hua, in the reign of Ming Wan Li (1573-1620). The emperor himself wrote an inscription of six characters for the temple, " Hu Kuo Yun Ch'an Shan Tzi " (To protect the country and keep it in eternal prosperity). The people built a pavilion (Shen Han Lu), to house this inscription. In the 7th year of Shun Chih 1651), an official rebuilt it, and in the 2nd year of K'ang Hsi (1664), it wasl repaired. Ch'ien Lung presented a Pien, " Shan Szi Tzi Kung " (A voice (ike the lion's roar), and during the reign of Kuang Hsu, the empress dowager, Tsi Hsi, gave another, " Miao Ming Yuen Chin ", (Reflecting light like a mirror).

" The monks gathered contributions and built a library (Tsan Chin Ko), to the east of the temple, which contained many Buddhist books and famous paintings. The best known book was a copy of the Lotus Sutra (Miao Fah Lien Hua Ching), and there was a painting in gold leaf, made in the 7th year of Ming Hsien Hua (1472 ?).

" On the north and west, Anking is surrounded by impressive mountains, while the Yangtze River flows on the east and south. Those who search out favorable locations for graves (P'ing Yien Hsin Chia), said that there should be a pagoda erected in this place, to complete the favorable influences. The mountains seem like the body of a dragon, and the pagoda would make it appear as if the head were lifted up, which would be auspicious. In the year of Ken Wu of Ming Lung Ch'in (1567-1573), an official consulted with the people and built the pagoda. (This conflicts slightly with a previous statement). It was 240 feet high, built of stone, with seven stories. There were balconies at each story, and golden bells were hung from the corners of the roof.

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778 346 "It was redecorated in the time of T'ung Chih and again under the republic."

Four years ago a river steamer was deliberately rammed by a gunboat and several hundred lives lost. A wealthy man of Anking was warned by Kuanyin in a dream not to take the boat, and so saved his life. In gratitude he gave several thousand dollars to the Yin Chiang Tzi, which were used to put the pagoda in good condition. Recently the governor, Ma Lien Chia, gave 10.000 dollars, which has been used to erect a chapel containing an altar to Kuanyin with the most elaborate wood carving I have seen. The courtesans of Anking are said to have contributed also. On festival nights the pagoda is hung with colored electric lights.

The temples of the Ch'an School are built on a plan which unfolds to the worshipper the gradual scheme of salvation and the degrees of enlightenment. The Yin Chiang temple has two halls, separated by a court, and surrounding these on all sides but the front are the monks' quarters, while behind the pagoda is a public tea house where vegetarian meals are served. The buildings face the south, though it is not obligatory, and the Ti Tsang An, for instance, faces eastward. The library, school and Hall of Meditation are on the east, but these and various other rooms do not belong to the temple proper. The second hall of the temple is on a terrace fifteen feet above the first, but this also is not necessary, and there are no dragon steps. Outside the gate are two large, iron anchors, which embody the old belief that the city is a boat, of which the pagoda is the mast, and that when the anchors are removed the boat will float away. I have been told similar legends are often found in Korea.

346 778 774 The first hall represents the heavens on and above Mt. Meru, whose inhabitants, while they are in bliss, are still subject to rebirth. Here are the Four Lords of Heaven, Sanscrit, Lokapalas (Szi T'ien Wang), east, west, south and north, placed two on each side. The images are gigantic, the faces fierce, and they are painted in different colors, the prevailing one in each being that appropriate to its locality, blue, red, white and black. These spirit kings guard the entrances to Mt. Meru (Doré, vol. VII, p. 394 f).

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In the center of the hall is a platform divided by a screen. Facing the entrance is the image of Mi Leh (Sanscrit, Maitreya), whose form is probably more familiar to foreigners than that of any other Chinese god. He is a very fat man, with shaved head and huge, bare stomach, sitting with one knee raised. He is always represented laughing, and in temples his image is gilded (DORÉ, vol. VI, p. 103, f). The Chinese usually refer to him as a Fu (Buddha), but strictly speaking he is a P'usa (Bodhisattva), who waits in heaven until the time for his next incarnation as a man, when he will become a Buddha proper. A Bodhisattva is one who has reached complete enlightenment, but rejects Buddhahood in order that he may minister to his fellow men. However, the Chinese use the technical Buddhist terms very loosely, and P'usa is commonly used for any image, Buddhist or otherwise.

On the other side of the screen, facing the court, is the most picturesque of Buddhist divinities, Wei T'o, who is represented in full golden armour, with draperies flying from his shoulders and hand on sword. He is the knight of heaven, commander of the celestial hosts under the four kings, and he is the special protector of monasteries. In this capacity he is worshipped when the monastery is in need of funds, and begging monks carry his image strapped on their backs. In images used for this purpose, the sword is absent and the hands are pressed together in prayer (DORÉ, vol. VII, p. 317 *f*). In his zeal for righteousness, Wei T'o is apt to be too severe and strike down the guilty sinner without giving him a chance for repentence. Therefore, he is placed so that he looks across the court and through the doorway of the second hall, gazing always upon the face of the compassionate Buddha.

There is an admirable study of Wei T'o by M. Noel Peri in the *Bulletin de l'École française d'Extrême-Orient*, vol. 110.

The second hall represents the more advanced stages on the road to Buddhahood. Over the entrance are the words nearly always used in Buddhist temples, " Ta Hsiung Pao Tien " (Precious Hall of the Great Hero). This hall may contain the images of any number of indigenous gods like Kuan Ti, and Brahmanic deities like Fan (Brahma himself), and Yu Ti (Indra), who

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is sometimes confused with another god having a very similar name, who may also be present, the Taoist Yu Huang Ti (Pearly Emperor). But these divinities are shown as worshipping or attending the Hindu Buddhist gods. Indeed, it is difficult to say exactly whom the smaller images in the great hall of a temple represent, for the monks themselves often do not know. I have not found Brahma or Indra in any Anking temple (DORÉ, vol. VII. p. 324 *f.*).

Against the side walls of the main hall are the eighteen Lo Han (Arhats), nine on each side. In Hinayana Buddhism the Arhat, or saint, was the highest state a man could reach before becoming a Buddha, but in the Mahayana it is inferior to the Bodhisattva. There are various lists of Lo Han, and the oldest contain but sixteen names. The first list of eighteen appears to be that of the T'ang poet and painter, Kuan Hsiu (832-912). The names vary in different accounts and have never been exactly determined, for although the emperor Ch'ien Lung in 1757 endeavored to settle the matter, his arrangement has never been generally accepted. The number eighteen seems to be of Chinese origin, but it also occurs in Tibetan lists. It seems to me that the reason for the two added names may lie in I Tsing's account of the eighteen schools of Buddhism (*Records of Buddhist Religion*, p. 14). He visited India in 617, and says that the division into schools took place after the death of Asoka (about 230 B. C.). It may have been felt that the number eighteen was more appropriate because of the eighteen schools of thought. The most familiar name in the lists is that of Rahula, the son of Sakyamuni, who is the patron of novices. Adequate accounts of these Lo Han are given in Watters' "The Eighteen Lohan of Chinese Buddhist Temples", and in Doré (vol. VII, p. 350 *f*). Some temples have twenty-four deva kings in place of the Lo Han, but this variation does not occur in Anking.

The lines of Lo Han end at the rear wall, and next them are two altars which are usually dedicated to the four great Bodhisattvas of Chinese Buddhism, Kuanyin, Ti Tsang, Wen Shu and P'u Hsien. At Yin Chiang Tzi the arrangement is a little different, Kuanyin and Ti Tsang being omitted.

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On the west are Wen Shu and an image which seems to represent Ta Mo (Bodhidharma), the twenty-eighth Indian patriarch, who came to China in 520, and is recognized as the first Chinese patriarch (EITEL, *Handbook of Chinese Buddhism*, p. 33). Kuanyin and Ti Tsang appear in other parts of the monastery, but are absent from the temple proper. Bodhisattvas always wear lotus hats, and are usually gilded.

The place of honor in the great hall is held by three huge images, exactly alike, of Buddhas (Chinese, Fu). They are gilded, expressionless, sitting in the attitude of contemplation, their shaven heads covered with blue snails. Two disciples, Ananda and Kasyapa, wait on the central image. In the Yin Chiang Tzi these figures are enclosed in glass. The figure on the east is the Healing Buddha, Yo Szi Fu (Bhaishajyaguru), that on the west, O Mi T'o (Amitabha), while in the centre is Shih Chia Mo Ni (SAKYAMUNI, *the Historic Buddha*). Sometimes these images are referred to as the Buddhas of the past, present and future. Amitabha is the god of the Western Heaven and has so seized on the imaginations of the Chinese that in all the Buddhist schools the ordinary greeting between monks is " O Mi T'o Fu ", for the mere repetition of the name insures entrance to the heaven. The abstraction of Nirvana is replaced by the more comprehensible and popular Western Heaven. Full descriptions of these Buddhas are given in Doré (vol. VI, chap. III). This triad receives most of the worship offered, and a light is kept burning before their altar. In fact, where this triad is present, the services are nearly always directed to them, though I have seen Wei T'o worshipped, and incense is burned before the other images. The Bodhisattvas are usually worshipped in chapels devoted to them. When there is a door in the rear wall, an image of Kuanyin is placed facing it, standing back to back with the Buddhas with a screen between, but this arrangement is not found in Anking.

In the southeastern corner of the hall is an immense bell associated with Ti Tsang, and in the southwestern, a large drum bearing the Yin and Yang symbol. There are also the usual musical instruments, bells, metal plates, wooden " Fish Head " gongs, and others. Streamers inscribed with

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346 778 776 779 the names of Buddhas and Bodhisattvas, prefaced with the words, "Na Mo" (Reverence), and elaborate lanterns, hang from the beams, while prayer mats are arranged in order on the floor. The hall is always full of the odour of incense. Prayers are offered and sutras read fifteen times a day, but I will not attempt to go into the ritual of the various regular and occasional services.

346 778 The Ti Tsang An is a smaller and more recent establishment than the Yin Chiang Tzi, and the Hsien Chih contains practically no information about it. It contains ten monks and no nuns. It is in much better condition than the larger monastery, new and clean, the monks appear more intelligent, and the atmosphere more religious. Its present prosperity is largely due to the generosity of a man named Ho, who is well known in Buddhist circles for his charities. The temple stands beside a lake outside the West Gate, and there is a lovely grove of bamboos behind it on the hillside.

The Ti Tsang An belongs to the Pure Land School (Ching T'u), and the arrangement of images is somewhat different from that at the Yin Chiang Tzi. In the entrance hall behind the image of Maitreya, and overshadowing it, is the patron of the monastery, Ti Tsang, wearing the lotus hat of a Bodhisattva, and attended by two disciples, a father and son, bearing the crozier and jewel associated with him. In the great hall, instead of the three Buddhas, there is the favorite triad of the Pure Land School, Amitabha in the center, flanked by the Bodhisattvas Kuanyin (Avalokitesvara), and Ta Shih Chih (Mahastama), both of whom seem to be men here, though they are usually represented as women. They were men originally. All are standing, with right hands stretched downward, palms outward, in the attitude of saving souls. The other images in the temple present no unusual or interesting features.

776 779 While it is impossible to consider these gods in detail, I should say a few words about the Bodhisattvas. There are in China four mountains of especial holiness to the Buddhist, Wu T'ai in Shansi, O Mei in Szechuan, P'u T'o, an island in the Chusan group off the coast of Chekiang, and Chiu Hua in Anhui. These should not be confused with the five Taoist moun-

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superstitions. The Taoist society is called the Tao Chiao Huei, and has branches in different parts of the country, most of them acknowledging Chang T'ien Tsi as head, and when one uses the word Taoism applied to the present, it is this society and its doctrines to which he should refer.

Like the Buddhists, the Taoists are ready to claim almost any god as their own, or any temple, if they can get their hands on it, but nevertheless the number of really Taoist temples is pretty definite, and it is possible to eliminate cults which do not belong to them. For instance, a Taoist monk told me that the Fu City-God temple was Taoist, while the Hsien City-God, who differs from the Fu in no wise save in the district he represents, was Buddhist. The truth is that the City-God does not really belong to either religion, although Taoist monks may be employed to take care of one temple, and Buddhists of another.

In May 1924, after some trouble, I was fortunate enough to find and secure an interview with the head of the Taoist organization in Anking, named Li. Li, by the way, is a very common name among Taoists, because it was the surname of Lao Tzi. This man was a dignified, middle-aged gentlemen, who was very willing to answer questions, and seemed to have quite accurate ideas about religions other than his own, such as Christianity. He gave me some interesting facts about the Taoist church.

The words most commonly used for Taoist temples are Kung and Kuan, but I have not seen it stated in any foreign book that these names also indicate the rank of the temple and the size of the district over which it claims authority. Huai Ling Hsien is divided into nine Kuan, and has one Kung, the Pi Hsia Kung (Hall of the Blue Sky), which is the temple of the Tung Yo. I could learn the names of only eight of the nine Kuan, and of these only the first is in Anking itself. They are :

Yiu Shen Kuan,
Ku T'an Tzi,
Lin Yuen Kuan,
San Ch'eng Tzi,

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Chen Yi Kuan,
Ch'ing Shu Kuan,
San Yuen Kuan,
Tzi Hsiao Kuan.

The Tung Yo, the god of the Pi Hsia Kung, is said to govern the entire province, but there seems to be some dispute concerning the validity of this claim, and some scoffers even confine his activities to the East Gate suburb.

The society consists entirely of men, and has between five and six hundred members in Huai Ling Hsien. The card of my informant, Li, said that he was the head of the provincial organization, with the title, Chen Hui Chang, but he told me that there was little connection between the various branches of the church, even within the province. I had supposed Kiangsi to be the stronghold of Taoism, but he said it was fully as developed in Anhui. The Anking organization is in communication with the T'ien Tsi at Lung Hu Shan, and recently raised 7,000 dollars to defray the expenses of a month's visit by the latter to attend some festivities held by the governor of Anhui in Anking. I regret very much that I did not know at the time that he was in Anking. He seems to travel a good deal, whether for pleasure or in the interests of his organization I cannot say. It is unlikely that a man with so much to lose and so little to gain would meddle with Chinese politics in their present muddy condition, and there does not seem to be anything secret about the society.

If a man wishes to join the Taoist order, he " Enters the Gate ", through a sort of apprenticeship to a member. As the Taoists' chief means of support is the saying of masses for the dead, it is necessary that they should read, and so the length of the novitiate varies. If the candidate is literate, he studies for three years, but if not, the term is six, and the course includes the Confucian classics. All the members of the society are called Tao Szi, which is usually translated as monk, but this is very misleading, as they may marry and have their own homes. No one not a member is considered a Taoist.

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There are at present two Taoist temples in Anking. Two others have ceased to exist as temples, though the buildings still stand. Of these two temples, only one is of any size, the temple of the Tung Yo outside the East Gate near the Yin Chiang Tzi. The temple is almost a duplicate of the Fu Ch'eng Huang Miao, which will be described later, having a stage for theatricals over the entrance and the ten hells on the sides of the first court. It faces south and has red walls in imitation of the state temples.

The Tung Yo (Eastern Peak), is the god of T'ai Shan, the mountain in Shantung famous both for Taoist and Confucian associations. The mountain has received worship from time immemorial, but the Taoist story is that he was originally a general of Wu Wang, of the Chou dynasty (1122 B. C.), who was posthumously honored by the emperor after the former's death in battle.

Tradition says that the temple was originally erected during the T'ang dynasty, but this is very unlikely, and there is no temple history to support the statement, while the Hsien Chih says that it was rebuilt by Li Erh Wan in the 7th year of Shun Chih (1656). Outside the main hall and at the ends of the rows of hells are the images of two gods, Tsung Kuan (Controller of All), on the east and Wen Shen (God of Disease), on the west. Within the hall are three images. In the center is the Tung Yo, wearing robes and a headdress which indicates his rank, and in general resembling the City-God except that the face is gilded, and that there is only one image of the god, which is never carried in procession or taken from the temple. On either side of the Tung Yo are his two ministers, the Wen P'an Kuan and the Wu P'an Kuan (Civil and Military Judges).

It would seem as if the Tung Yo had some of the functions of the City-God as a judge of the dead and he is prayed to for protection generally and for children, though his popularity for the last does not approach that of Kuanyin or the Sung Tzi Liang Liang. In the Anking temple, apparently the only festival in his honor is his birthday on the 28th of the 3rd month, though Richard (Calendar of the Gods), also mentions the 6th of the 2nd month. The son of the Tung Yo, Huang T'ien Hua, has been deified as the Duke Ping Ling, and the grand-daughter is a popular goddess in Shantung. The god is mentioned in the Taoist novel, the Feng Shen Pan.

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These inscriptions show very well the ethical character of Taoism. The following memorial, from a stone tablet in the temple courtyard, gives an idea how such places were built, and the method of rewarding contributors.

A Stone Tablet in the Tung Yo Miao

" Temples are the shelters of gods. The Tung Yo Miao was first built in the T'ang Dynasty and served as a safeguard for the East Gate and for the whole province. The temple was finely decorated, but after the war (the T'aip'ing Rebellion), it was in ruins, and only the foundations were left. In the reign of T'ung Chih, our forefathers (twenty two names are given), rebuilt the main hall and the porches. Later two more buildings were added, and the Pi Hsia Kung (Hall of the Blue Sky). In the reign of Kuang Hsu, twenty four persons (the names are given), gathered contributions from the merchants and gentry of the city for the erection of a stage for theatricals, two porches and an image of the god, all according to the ancient arrangement. Although the work was never completed, the result was impressive. It was originally intended that the names of the contributors should be carved upon a stone monument, but as funds were not available it could not be done. The building gradually decayed under the weather. A later attempt to raise money was made, resulting in some repairs. The redecorations are now complete, and therefore it is our duty to have the names of the former contributors carved on a monument. Their deeds and their difficulties in this work will be remembered for ever. So we have made this record.

" The 11th moon of the 24th year of Kuang Hsu " (1899 A. D.).

I have been to the Tung Yo Miao many times, but I have never yet seen anyone worshipping in it, except on the birthday.

The other Taoist temple, the Yiu Shen Kuan, is a small, one room affair, containing no images, but tablets of the Taoist trinity. Formerly its dimensions were more imposing. Yiu Shen means " Holy Protector ". The following paragraphs from the Hsien Chih are interesting :

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YIU SHEN KUAN.

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" This temple is west of the Pien Ming store house, inside the Little South Gate. The site was originally occupied by a public hall, the Chen Wu Tien, which was surrounded by thirty pine trees. During the reign of Yung Lo (about 1415 A. D.), a Taoist monk named Wan Yi Wu came to Anking from the West River (Yi Wu means One-Nothing). He was well educated and a poet. Three officials, Yang Ch'i Meng, Han Yi and Sung Yu Yu, used to meet with him to write poetry, and they treated him as a gentlemen and an equal. Because of this connection Yi Wu was able to ask these officials to build a temple for him, and they agreed. During the Chung Yuen Festival (the 15th of the 1st month), Yi Wu organized a Tao Ch'an (a series of religious services), and within three days more than 30.000 Tan of rice were given by the people as contributions toward the new temple. First Yi Wu built a T'ung Ming Tien, (a hall), with an image of the god in its center and thirty two T'ien Shen along the walls on both sides. The P'eng Lai Hsuen (an open pavilion), was built behind the Tien. On its completion Yi Wu went to Nanking and asked the Fu Ma, a high official, to write a Pien Eh for the hall. The Fu Ma not only did this, but gave curtains for the god, and an altar carved with dragons.

" When Yi Wu died his disciple, Yu Tao Meh, continued to live in the temple. He made an image of Yuen Ti and placed it in the center of the Chen Wu Tien, which he repaired, and placed thunder gods on either side. A man named Wei Shan wrote a record.

" In the 2nd year of K'ang Hsi (1664 A. D.),a Taoist monk, Hu Ch'ao Kuo, contributed money and rebuilt the temple, which had fallen into decay. Four years later the governor and the Chih Fu rebuilt the Kuan. A Taoist monk named Ch'en Chen Ch'iang, who had found gold under the Tien, returned it to the owner without accepting any reward. "

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City-God temple are undoubtedly Buddhist, and Taoist fancy has woven the god into its romances, as in the story of the god's banishment, which I will give shortly. The Horse-Face and Ox-Head servants are Buddhist.

There are two city-god temples in Anking, devoted to the Fu and Hsien gods, for the Chinese cult, like the Grecian, is naturally connected with the state and follows its political divisions. The only difference I can find between the temples, other than the districts each god represents, is that the Fu temple is built on land given by the Huang family, who take care of the premises and get what income there is from the sale of oil, incense and candles, while the Hsien temple is in charge of a solitary Buddhist monk. It is the Fu Temple I will describe.

The whole enclosure is about 250 feet long by 100 feet wide, and faces west because it fronts on a north and south street. Two life size stone lions flank the entrance, and on the other side of the street is a large spirit wall. There is a big courtyard surrounded by buildings, with the main hall at the east end, opposite the gate. At the sides of the doorway are two rooms, a public reading room on the north and a guest hall on the south, while above the entrance, facing the court, is a stage on which theatricals were formerly given " To amuse the god ".

Wang. Kuo Wei thinks that the Chinese theater developed from the religions dances of the ancient exorcists called Wu. Other Chinese authorities place the beginnings of the Chinese drama in the later T'ang period, about 720, though perhaps the greatest, Ma Tuan Lin, who died about 1300, dates them as early as 581 *(Encyl. of Religion and Ethics*, Drama, Chinese). The Yin and Yang symbol is conspicuous in the center of the stage, and there are decorations of gilded wooden dragons.

The cloisters at the sides of the court are occupied by the ten hells of Yenlo, five on a side, with a wooden lattice before them through which one may look and be edified. These hells have often been described by foreigners, and perhaps the best account is that of Giles in " Strange Stories from a Chinese Studio ". They include the hill of knives, the mortar, the snakes, the slicing, and other tortures of the damned, with small human figures in

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346 778 794 realistic agonies and ferocious demons looking on. There are judges presiding over each hell, and at the far end of the cloisters are a number of images outside the lattice, including Yenlo himself, the King of the Earth Gods and his consort, and some hellish officials. These hells are said to be found in temples to Ti Tsang — Doré gives instances — but I have not observed it. The Anking temple lacks the famous inscription usually found in City-God temples, so direct and to the point; " Ni Yei Lai Liao " (You also will come here).

346 778 794 776 Inside the main hall is a magnificent central altar, on which are duplicate images of the Ch'eng Huang, one behind and above the other. The first is used in processions, while the second always remains upon the altar. I am sorry that I am unable to offer any explanation of this duplication, for it is not done with other deities, with the exception of the Fire God, andt he latter's images differ, while those of the City-God are exactly alike. Other gods are carried in procession, but do not find it necessary to be in two places at the same time. The two gods, who are the same god, wear ancient robes and headgear indicating the Ch'en Huang's rank as Wang. The faces are dark, like those of Hindus, but the features are Chinese. It is said that gold and jewels are put into the paint for the faces. Whether these images have the openings in which gold or silver hearts are placed, I do not know. The images are somewhat smaller than life size, and receive worship together as equals. On one side of the altar is a secretary with a pen and record, and on the other, an officer, while on the table itself are boards of the kind borne before officials in the manner of the Roman fasces. Against the walls are a number of underlings of the god.

Behind this hall is another, once used as a dormitory for monks, probably Taoist, but now a primary school. It contains images of the Sung Tzi Niang Niang, the Goddess of Small Pox, and the wife of the City-God (Ch'eng Huang Niang Niang). The hall seems to be used only by women.

Following the revolution the temple was cleared of images, and when I first saw it in 1916, it was still in a ruinous state, but the cult has revived and the temple now approaches its former splendour. The money was raised by

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a committee of gentry, who sent a subscription list through the city, everyone contributing.

Beggars sleep in the courtyard, and poor people about to die have themselves carried there, for it is considered fortunate to pass away in the presence of the god. Divination is practiced in the temple, gambling and fortune telling flourish in the courtyard, and the place attracts the worst element in the city. There seems more anti-foreign feeling than in any other temple. I found it very difficult to get information myself, and I was obliged to ask Chinese friends to inquire for me. However, no objection was made to my visiting the temple, even on the god's birthday. The present building dates from 1864, but an older one was destroyed by the T'aip'ings. On the whole, the place is kept in good repair, and the hells have just been repainted.

The god is regarded as a colleague by the officials. He can be commanded by a superior, like the provincial governor, and requested by his equals and inferiors. A favorable response to prayer is made more probable by fasting, and the god is considered very prompt and efficient in his answers. Under the republic, the officials have ceased to worship there, but it is possible the custom will be revived. The god is held strictly responsible for the fortune of the city, and is rewarded according to his works.

Many pay reverence to the god at the New Year, but his great festival is the birthday, which is the 15th of the 5th month. Then the temple enclosure is crowded with hundreds of people all day and night, the altar is brilliant with huge candles, and the air thick with incense. The absence of the officials takes away from the old impressiveness, but still the effect is extremely gay and exciting. The crowds jostle and talk, firecrackers, gongs, drums and tamtams swell the din, and everything is wild and barbaric. Nothing could be more different from the quiet and refinement of a Confucian sacrifice.

At this festival, men in costume act as the attendants of the god. This service is usually performed by youths who desire some favour, such as the recovery of a parent from sickness, or as the fulfilment of a vow made while they themselves were ill. For this purpose they form an association, and appear in relays of a quarter of an hour, so that there are always six men in

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Maitreya.

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The Bell of Ti Tsang.

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794 77 number of references to both Chinese and foreign works, which would be invaluable to anyone devoting a monograph to the subject.

[778] The deity as he exists in Anking is purely a rain god. At the Festival of Lanterns on the 15th of the 1st month, paper dragons lighted from within by candles, are born through the streets as an offering for rain to help the spring crops, and their visit to a house insures good luck during the year. In time of drought, images of dragons — not the temple image of the god — are carried in procession, and if this is not effective, the god is carried into the hot sun and left to dry. He is usually represented as a man, or merely by a tablet.

Unfortunately, the Anking temple of this god is now used as a police station, the images have been taken away, and I found it impossible to get information there. However, I will give three essays, taken from the Hsien Chih, which throw interesting lights on this cult. The first refers to the Anking temple, and the god is probably the Ngao Kwang mentioned by Doré (vol. VII, p. 414*f.*). The second and third concern the god of a spring on the Great Dragon Mountain. Doré (vol. VII, p. 417), also mentions the story of Chang and his nine sons.

Hayes (*The Chinese Dragon*, p. 9), identifies eight varieties of dragons, some extremely rare, of which the Dragon Kings are only one kind. Doré classifies them by color. Chinese dragons are not such heavy villains as their western prototypes. " Although troublesome, they may be tamed ". One of Ernest Brahmah's delightful stories gives a very good idea of the Chinese attitude towards these interesting creatures.

LUNG WANG MIAO. (*Temple of the King of the*[1] *Dragons.*)

" The officials and the citizens worship the Lung Wang in different places. Formerly there was a temple outside the North Gate, but during the reign of Shun Chih (about 1650 A. D.), the magistrate Li Szi Chen removed it to outside the South Gate. A citizen, Jen Chin, made the following record :

" From history we learn that in ancient times the emperor sacrificed

1 [Errata: should be the. Cf. Errata sheet, p. 204, cat. 116 -- Analyst]

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The Yo Wang (King of Medicine)

There are various gods of medicine and disease in China. The god of the Teh Fu An in Anking is Hua T'o, a physician of the Three Kingdoms, who offered to trepan the head of Tsao Tsao. Small shrines are often seen, both in the country and the city, to the Wu Ch'ang (Five Robbers), often mistaken for Earth Gods, who protect against the plague. The Goddess of Small Pox, the Goddess of Vaccination, the Goddess Who Helps Eye Diseases, and others, are very popular, and the Tung Yo Miao has an image of a God of Disease. These gods are always said to be beneficent, but I have my doubts about some of them. The principal cult of this kind in Anking is that of the Yo Wang, whose temple is the meeting place for physicians and dealers in drugs.

The practice of medicine in China and its relation to religion is an interesting subject, with which I am not competent to deal. Foreigners are apt to get a worse idea of Chinese medicine than is really the case, because there are no government regulations about entering the profession or practicing. There seem to be reputable and conscientious physicians, who pursue their profession honestly, in as able a manner and with as scientific a method as European physicians of two centuries ago. I doubt if anything they do is worse than blood letting, which used to be so common among us. But from these men there are various shades of practitioners, down to the ignorant Wu Yi, the spiritual descendants of the ancient exorcists. It is the methods of the latter which usually attract the foreigner's attention. For instance, one method of determining the correct medicine for a given disease is to carry an image of the god to the door of the sick man's house, where the bearers stand in a sort of trance, while the names of various medicines are read out. At the right name, they are seized by the god's spirit and lurch forward, and the medicine is promptly administered. It is obvious that such a practice would easily lend itself to fraud.

The Yo Wang Miao is in charge of several Buddhist monks, who have

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The Grave of Confucius.

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The Great Dragon Mountain.

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method was later called Chin Hsien Tiao Meh (taking the pulse by using a golden wire), and as Sen was able to cure her the emperor appointed him Yo Chung Chih Wang (king of all medicine), and gave him a red robe. All this may be seen in the temple."

The Tsai Shen (God of Wealth).

This seems to be a new cult, at least in this section of the country. There are three Tsai Shen Miao in the city, all mean and small affairs, but on the 5th of the 1st month everyone sacrifices to the god, and his image is often found in shops, where it is sometimes mistaken for that of Maitreya. No reference was made to the Tsai Shen Miao in the earlier editions of the Huai Ling Hsien Chih, and in the latest one, after a brief notice, the explanation is made, that in former days the worshippers of this god were so few that it was not worth while mentioning him. Now it seems to be a growing and popular cult. Whether there is any connection with Kuvera, the Hindu god of wealth, I cannot say.

The T'u Ti (Earth Gods).

My personal opinion is that these local tutelary divinities are among the oldest gods in China, but it is extremely difficult to find out much about them, whether from real ignorance or reluctance, I do not know. The district of an Earth God is the area of a circle about ten Li (three miles), in radius. At the center is the shrine, usually placed near a road. It is simply a small roofed altar, open in front, with crude images of the god and his wife, the whole about ten feet square. The offerings seem to be the poles (Fan), already mentioned, paper and meat. The extremely primitive character of these gods seems to be shown by the fact that they are offered uncooked flesh. Sacrifices are paid them on digging a grave, building a house, and at other times. Their power does not extend beyond their district. It is impossible to say that they belong to any religion except animism, and they are probably the descendents of the classical Hsieh Chi, though these had no images, and the altars were open to the sky.

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A Memorial Tablet.

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The Tomb of Han Chien.

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Outside an Ancestral Temple.

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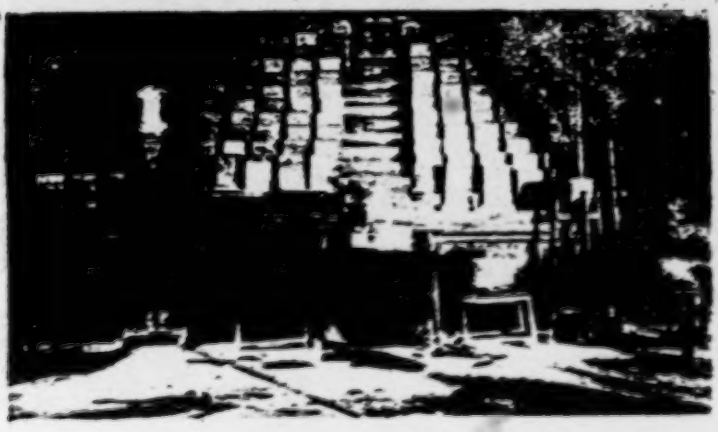

The Ancestral Tablets.

[facing p. 160]